



Leonardo da Vinci, *Composite Rendition of the Brain and Cranial Nerves* (1508)*

VCA 199
NAVIGATING THE IMAGINATION:
DRAWING AND THE CREATIVE PROCESS
VISUAL COMMUNICATION ARTS
FALL 2018

I. COURSE INFORMATION

Instructor: Clarice Zdanski
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Office Hours: T, W, F 14:00-15:00 or by appointment
Class location: Art Studio
Class meeting times: T, F 13:00-14:15

II. COURSE DESCRIPTION

For me, drawing is a way of navigating the imagination, and it remains the fundamental vehicle of my practice. Drawing allows me to be at my most inventive.
- Shahzia Sikander

Contemporary artist Shahzia Sikander's 'navigating the imagination' truly encompasses the many forms, uses and meanings that fall under the process and practice of drawing. From our own personal beginnings as children making marks on various kinds of surfaces to the highly articulate drawings of architects and engineers, from prehistoric cave art to the supreme

draftsmanship of the world's great artists, from our distracted doodling to computer graphics and 3-D printing, this FYS will investigate drawing from many points of view, including art history and criticism, studio practice, communication, cognitive and developmental psychology and aesthetics. Participants will set out on a project-based course of study organized according to different themes pertinent to drawing. In learning about the many facets of this fundamental human activity, students will develop a greater awareness of their surroundings, hone their skills of observation and communication and work together on a final comprehensive project.

Like all First Year Seminars, this course will cultivate the fundamental critical and academic skills necessary for succeeding at the university level.

III. RATIONALE

As part of the First Year Experience, the First Year Seminar connects academic work with other aspects of life at Franklin, like orientation, advising, academic support, residential life, and co-curricular activities. It is required for all incoming students, incoming study abroad students, transfer students with fewer than 30 credits and advanced bridge program students.

VCA 199 fulfills the First Year Seminar core requirement.

IV. COURSE GOALS

The general aim of the FYS is to guide students as they adapt to university-level academic expectations. This includes introducing them to resources available on campus, such as the library and the Writing and Learning Center. Course work is designed to develop critical thinking and analytical skills in addition to general study and research skills that will be use throughout their academic career.

In the specific case of VCA 199, the course aims to arrive at a complete understanding of drawing as process (a cognitive skill) and practice (a fine art or profession). By investigating drawing-as-process, students will see that drawing lies at the heart of forms of human intelligence other than the linguistic or logical-mathematic, and how this basic but poorly understood – and sadly neglected – human capacity enables us to visualize knowledge in our mind's eye. In studying drawing-as-practice, they will also see how throughout the history of Western European tradition, drawing has constituted the foundation of all the arts because it has been the primary means of envisioning creative projects, as well as a fundamental means of transfer in creating works of art.

V. SPECIFIC LEARNING OUTCOMES

Students who successfully complete VCA 199 will be able to demonstrate that they can:

- synthesize information on drawing from lectures, in-class discussions, reading, and studio demonstrations (LO1);
- present this information in a variety of formats, including class discussion, roundtables, weekly updates, debates, group study sessions,

studio art projects and assignments both in groups and individually (LO2);

- use the library, the art studio, the Writing and Learning Center, information technology, and the Office of Student Life (LO3);
- recognize and use various types of drawing media and tools (LO4);
- learn basic study and research skills that will transfer to other classes and other semesters (LO5);
- work collaboratively (LO6);
- effectively plan and present an end-of-semester Showcase (LO7);
- reflect on their experience drawing, both as an activity and a subject of study, and communicate it in oral and written form (LO8).

VI. REQUIRED TEXTS AND MATERIALS

There are three required texts for this course:

Dale J. Cohn and Susan Benett, “Why Can’t Most People Draw What They See?”, *Journal of Experimental Psychology, Human Perception and Performance*, 1997, vol. 23, no. 3 (1997): 609-621.

Betty Edwards. *Drawing on the Right Side of the Brain* (4th ed.). New York: Tarcher/Penguin, 2012. Available in the bookstore.

Steve Garner. *Writing on Drawing: Practice and Research*. Bristol (UK)/ Chicago (USA): Intellect Books, 2008. Available on line (EBSCO). A few hardback copies may still be available in the bookstore.

Additional required reading material and resources will be posted on the Moodle site or placed on reserve in the library. Please check the Moodle site regularly for updates. A course outline is included below, where the specific readings listed for each ‘Learning Block’ can be found.

VII. ASSESSMENT OVERVIEW

The content of this project-based course is divided into ‘Learning Blocks’ (see section VIII. ASSESSMENT DETAILS).

Students will be assessed in three areas, each of which will be graded on a 100-point scale: Studio Assignments/Art Projects; Resources/Art History/Art Terminology; Attitude/Contribution to the Course. These three scores will assist in determining an overall grade at the end of the course.

Studio/Projects	Resources/Art History/Terms	Attitude/Contribution	
100	100	100	Total 300/300
Example of mid-term or final averages:			
80	85	90	Total 255/3=85

At the end of the semester, averages of all assignments in each of the three categories will be calculated, and these three scores will be averaged in turn for an overall numerical grade, which will then be translated into a letter grade. THE PRIMARY CONCERN OF THIS COURSE IS DEVELOPING WRITING AND RESEARCH SKILLS. MOST OF THE ASSIGNMENTS WILL FALL UNDER THIS AREA. The following table offers a schematic breakdown of types of assignments.

Studio Art Projects	Resources/ Terminology	Attitude/ Contribution
-Drawing activities in class -Final Showcase (if studio work involved)	-Reader response -Presentations, in-class and virtual -Final Showcase -Research Project (including related activities processing material, outlines, annotated bibliography, summaries/drafts, peer review, etc.) -Tests/exams at instructor's discretion	-Class discussions -Library sessions -WLC seminars -Round tables -Debates -Field Trip(s) -Interactive in-class activities -Final Showcase

VIII. ASSESSMENT DETAILS AND COURSE OUTLINE

The following is a tentative outline of class lectures and assignments, organized according to the abovementioned 'learning blocks'. Check the Moodle site regularly for updates. ***It is your responsibility to check the site frequently so as to be informed of what is going on in class. If you miss a class, you will still be responsible for homework and other class assignments.***

A. DRAWING AS COMMUNICATION; DRAWING AND BRAIN FUNCTION

In class: lectures, films and drawing activities

Reading: Betty Edwards, *Drawing on the Right Side of the Brain*. 4th Definitive Edition, Chapters 3 and 4

Assignments: Reading response (including description and evaluation of drawing exercises); class discussion; drawing activities

B. DRAWING THE FIRST LANGUAGE 1: DRAWING AND LEARNING

In class: lectures, films and drawing activities

Reading: Betty Edwards, *Drawing on the Right Side of the Brain*. 4th Definitive Edition, Chapter 5

Assignments: Class discussion; library research task; drawing activities

BRIDGE: *All in the Mind*” from the BBC television series “*The Secret of Drawing*” with Andrew Graham-Dixon (cognition; western tradition; prehistory)

Assignment: Facebook or other forum on film

C. FROM ‘THE FIRST LANGUAGE’ TO PROFESSION: DRAWING IN WESTERN EUROPEAN ART

In class: lectures, films, studio demonstrations, studio activities

Reading: David Hockney, *Secret Knowledge* [751.409/H65s/ copies 1 and 2]; Jane Turner, ed. *Grove’s Dictionary of Art*. [REFERENCE (ENCYCLOPEDIA SECTION 703/T85D)], s.v. “Drawing”; Garner introduction and chapter 2

Films: BBC series on David Hockney’s *Secret Knowledge*; James Burke, *Masters of Illusion*

Assignments: Essay on the drawing as the basis of the creative process and foundation of the arts in Western European tradition (use readings and experience in Milan) TO COUNT AS MID-TERM

Field trip TBA: From Leonardo to Street Art – (use as basis for showcase project with photos and video)

MID-TERM ASSIGNMENT

Reflective essay on the drawing and the creative process in Western Art – use all resources.

LONG TERM ASSIGNMENT: RESEARCH PROJECT

Research Project: work as a team on a problem in drawing research and produce a report.

Reading: Edwards chapters 1, 2; Garner chapter 1; Cohen and Bennet, “Why Can’t Most People Draw What They See?” *Journal of Experimental Psychology, Human Perception and Performance*. Vol. 23, no. 3 (1997): 609-621.

FINAL SHOWCASE

All First Year Seminars will take part in the First Year Showcase, which is scheduled for 8 December. You will work collectively on this project. The Showcase aims to creatively present to the larger Franklin community what the class has learned and accomplished during the fall term.

SUPPLEMENTARY/OPTIONAL BLOCKS (IN CLASS IF TIME PERMITS)

1. DRAWING THE FIRST LANGUAGE 2: PREHISTORIC ART

In class screening: “The Day Pictures Were Born” (BBC Series *How Art Made the World*)

<https://www.youtube.com/watch?v=bXejMO8x5qk>

Reading: E.H. Gombrich, *A Little History of the World*. [pdf on Moodle], Chapter 2 (The Greatest Inventors of All Time); *Gardner's Art Through the Ages*. [14th ed in library REF 709/G17a; 13th ed in pdf on Moodle], Introduction (What Is Art History) and Chapter 1 (Art Before History)

Assignments: Open-resource test based on films and materials to be handed out in class; class discussion

2. DRAWING AND THE ARTIST'S HAND: ATTRIBUTING DRAWINGS AND THE WORK OF THE CONNOISSEUR

In class: Interactive activity in class

Reading: *Christies Collecting Guide: Old Master Drawings*. [pdf on Moodle and link <http://www.christies.com/features/Old-Master-Drawings-Collecting-Guide-7455-1.aspx>]; *Michael Miller, "Collecting and Connoisseurship" <http://oldmasterdrawings.net/collecting-connoisseurship/#.V8L6ayFGTE4> [pdf on Moodle]

Assignments: Interactive attribution assignment in-class– A Lost Drawing by Leonardo?

3. DRAWING AND THE HUMAN PSYCHE: ART BRUT; MY DRAWING / MYSELF – THE UNTRAINED ARTIST AND THE NEED TO MAKE IMAGES

In class: lecture, film

Film: "Turning the Art World Inside Out"

Assignments: Organize a debate on the subject "Is It 'Art'?"

IX. GRADING POLICIES

Each of the three areas described in section VII. Assessment Overview will have a score of 100%. At the end of the semester, these three numerical scores will assist in determining an overall letter grade corresponding to the numerical score.

A+	n.a.	A	96-100	A-	90-95
B+	87-89	B	84-86	B-	80-83
C+	77-79	C	74-76	C-	70-73
D+	67-69	D	64-66	D-	60-63
F	0-59				

Franklin's grading policy and a table with GPA equivalents can be found here: https://www.fus.edu/images/pdf/FUS_ACADEMIC_CATALOG_2016_2018_web.pdf#page=210

X. OTHER REQUIREMENTS AND POLICIES

Regular attendance in the class is absolutely essential. One or two absences for legitimate reasons will not necessarily hurt your grade, but **absence from four (4) class periods – excused or unexcused – will result in the reduction of the final grade by one (1) letter at the end of the semester**. In order for an absence to be excused, it must be accompanied by appropriate documentation.

Keeping up to date with readings, homework assignments and projects is fundamental to the course. Assignments are due on the established dates announced in class and posted on the Moodle site. Extensions may be considered **ONLY** in extenuating circumstances and on a case-by-case basis. *Turning work in late without an approved extension will result in a lower grade.*

Make-up work is difficult to arrange, and will only be considered in the case of serious health or family issues that demand prolonged periods of absence from the class. There is no extra credit – if you fall behind in the work you are supposed to do, it is almost impossible to find the physical time to get your projects done. It is the responsibility of the student to make definite arrangements with the instructor for missed work.

XI. ACADEMIC INTEGRITY: STATEMENT ON CHEATING AND PLAGIARISM

For full details, see p. 215 of the official Franklin University's Statement on Cheating and Plagiarism.

(https://www.fus.edu/images/pdf/FUS_ACADEMIC_CATALOG_2016_2018_web.pdf)

Unless a collective art project is involved, all work submitted **must be your own**. Although a great deal will be learned through collaborative learning (i.e., watching each other and sharing studio experience), each student **must do his/her own work**. An **F** will be given for any individual assignment not completed solely by the individual student.

XII. FRANKLIN UNIVERSITY SUPPORT SERVICES

Office hours: Please do not hesitate to contact me the moment you have any uncertainties about the class. The best place is either before or after class in the studio. If your problem is more complex, we can schedule an appointment to have more time.

Accessibility: For documented disabilities and rights to accommodations, see <https://www.fus.edu/health-and-counseling/accessibility-services>. Write an email to accessibility.services@fus.edu, and make an appointment with me during office hours.

Collaborative learning: In studio projects, we all work together, and learn by doing, so exchanging impressions on working methods are excellent ways to acquire more knowledge. For writing and research work, discussing your projects and getting feedback from your classmates can be very helpful.

Writing and Learning Center: Fowler Learning Commons, 1st Floor. Here you can get help with writing issues. Make an appointment at the center or at WLCSetmore.com.

Moodle site: <http://moodle.fus.edu/course/view.php?id=332>

A must for the course. Our Moodle site contains all readings, a record of what was done in class, descriptions of all assignments, and links to upload them. It will be updated as we go along.

Facebook closed group: A Facebook has been created for our class at this site:

Technology Help: The IT Staff office is located in Lowerre Academic Center, ground floor, for all computer-related problems.

Grace Library: Art materials are located in the 700s section of the reference section upstairs and in the stacks downstairs in Grace Library. You will need to use the

library to research material, and an introductory visit is planned. The library staff can help you with all of your library needs.

*Image source: Rolando Del Maestro. "Leonardo da Vinci: The search for the soul." *Journal of neurosurgery*. 89 (1998) DO - 10.3171/jns.1998.89.5.0874